



16 March — 1 May 1983
REFLECTIONS OF REALITY IN JAPANESE ART

The Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
216 421-7340

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FOR RELEASE ON RECEIPT

THE CLEVELAND MUSEUM OF ART FEATURES FREE SERIES OF JAPANESE FILMS

Realism in the Japanese Film, a series of sixteen Japanese feature films, is one of many free activities planned in conjunction with Reflections of Reality in Japanese Art, a major loan exhibition organized by Sherman E. Lee, director of The Cleveland Museum of Art. The feature films have been chosen by Dr. Lee and Edward B. Henning, chief curator of modern art, to explore the concept of realism in the Japanese cinema. The series begins on Wednesday, February 16, and extends through Wednesday, May 25, with most films showing on Wednesday evenings or Saturday afternoons. A detailed listing of dates, times and titles is attached. All films are free.

Lectures by film critics Donald Richie and Audie E. Bock complement the series. Mr. Richie will speak Sunday, April 10, at 4:00 pm on Realism in the Japanese Film. Ms. Bock's lecture, entitled Beauty Isn't Always Pretty--The Films of Mikio Naruse, will take place on Wednesday, April 20, at 7:00 pm. Naruse's film, Floating Clouds, will follow her lecture. The film series and supporting lectures are made possible in part by a grant from the Japan-United States Friendship Commission.

The series Realism in the Japanese Film introduces films by Japan's finest directors, some of whom are not well known in the West: Kon Ichikawa, Teinosuki Kinugasa, Akira Kurosawa, Kenji Mizoguchi, Mikio Naruse, Yasujiro Ozu, Kaneta Shindo, and Shiro Toyoda. Akira Kurosawa is the Japanese director perhaps best

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known to Western audiences, yet many Japanese critics consider him the least Japanese of their film directors. Vigorous, artful, and dramatic, his films include Rashomon, Ikiru, Throne of Blood, and Dersu Uzala, all to be shown in this series.

Kenji Mizoguchi and Yasujiro Ozu share the reputation of being the most Japanese of directors, Mizoguchi largely for the visual aesthetics of his films and Ozu for his understated, slowly paced stories. Mizoguchi, whose stories are usually about women in a changing world, is represented by Sisters of the Gion, The Life of O-Haru, and Tales of the Taira Clan. Ozu concentrates on stories of the disintegration of the traditional Japanese family, with The Flavor of Green Tea Over Rice, Tokyo Story, and An Autumn Afternoon.

Known as an actor's director, Shiro Toyoda obtains exceptional performances from small, carefully chosen casts in films like A Cat, Two Women, and One Man. Mikio Naruse's films about the break-up of marriage--Sounds from the Mountains and Floating Clouds are being shown here--have made him well known to serious filmgoers in France. Unlike Naruse, Kon Ichikawa treats diverse themes, but a dark, heavy texture and dry, black wit are his signature in all his films, including Odd Obsession. Kaneta Shindo, one of the most original Japanese directors to appear during the 1960s, is represented by The Island, a story told entirely visually. The series begins with the earliest of the films chosen; A Page of Madness (1926) by Teinosuki Kinugasa is comparable in inventiveness and technical daring to the work of Sergei Eisenstein, the great Russian director with whom Kinugasa studied.

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FEATURE FILM SERIES: REALISM IN THE JAPANESE FILM
All films are free.

Wednesday, February 16, 7:30 pm

Page of Madness, directed by Teinosuki Kinugasa, 1926. 60 minutes.

Saturday, February 19, 2:30 pm

Rashomon, directed by Akira Kurosawa, 1950. 83 minutes.

Sunday, March 13, 3:30 pm

Sounds from the Mountains, directed by Mikio Naruse, 1954. 96 minutes.

Wednesday, March 16, 7:30 pm

Sisters of the Gion, directed by Kenji Mizoguchi, 1936. 66 minutes.

Saturday, March 19, 2:30 pm

The Flavor of Green Tea Over Rice, directed by Yasujiro Ozu, 1952. 115 minutes.

Wednesday, March 23, 7:30 pm

The Life of O-Haru, directed by Kenji Mizoguchi, 1952. 133 minutes.

Saturday, March 26, 2:30 pm

Ikiru, directed by Akira Kurosawa, 1952. 140 minutes.

Wednesday, March 30, 7:30 pm

Tokyo Story, directed by Yasujiro Ozu, 1953. 135 minutes.

Saturday, April 9, 2:30 pm

Tales of the Taira Clan, directed by Kenji Mizoguchi, 1955. 90 minutes.

Saturday, April 16, 2:30 pm

A Cat, Two Women, and One Man, directed by Shiro Toyoda, 1956. 106 minutes.

Wednesday, April 20, 8:00 pm

Floating Clouds, directed by Mikio Naruse, 1954. 123 minutes.

Saturday, April 23, 2:30 pm

Odd Obsession, directed by Kon Ichikawa, 1960. 96 minutes.

Wednesday, April 27, 7:30 pm

Throne of Blood, directed by Akira Kurosawa, 1957. 140 minutes.

Saturday, April 30, 2:30 pm

Dersu Uzala, directed by Akira Kurosawa, 1975. 137 minutes.

Wednesday, May 18, 7:30 pm

The Island, directed by Kaneta Shindo, 1961. 92 minutes.

Wednesday, May 25, 7:30 pm

An Autumn Afternoon, directed by Yasujiro Ozu, 1962. 112 minutes.

LECTURES

Sunday, April 10, 4:00 pm
Donald Richie, Film Critic
Realism in the Japanese Film

Former curator of film at The Museum of Modern Art, New York, Donald Richie has lived more than half his life in Japan and has written extensively on its history, folklore, and especially its cinema. His talk concentrates on realism in the Japanese film, as an adjunct to the film series scheduled in conjunction with the exhibition, Reflections of Reality in Japanese Art.

Wednesday, April 20, 7:00 pm

Audie E. Bock, Film Critic

Beauty Isn't Always Pretty--The Films of Mikio Naruse

A graduate of Wellesley College and Harvard University, Audie Bock is a specialist in Oriental art and film, author of the text book, Japanese Film Directors (1978), and translator of Akira Kurosawa's Something Like an Autobiography (1982). She will discuss the films of Mikio Naruse, whose Floating Clouds will be shown following the lecture.

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